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The illustration on the cover is an enlarged detail from
Picasso's *The Glass of Absinthe* in the museum collection.

ALLEN MEMORIAL ART MUSEUM

BULLETIN

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PRESS OF THE TIMES - OBERLIN, OHIO

Foreword

This issue inaugurates the thirteenth volume of the Allen Memorial Art Museum *Bulletin*, no issue of which could ever be produced without the aid of many friends who, by their interest, have enabled Oberlin College to improve its art holdings, both in historical scope and in quality, and to make them known, through teaching and writing, to students and to a wide public. Properly construed, each number of this publication is a token of thanks to all for their support and, in particular, for the benevolence of the late Mrs. Elisabeth Severance Allen Prentiss whose bequest has made this *Bulletin* possible and has nourished and sustained the museum and departmental programs.

The greatest means for museum acquisitions this past year has been again provided through the generosity of Mr. R. T. Miller, Jr., Class of 1891, whose support has continued steadily over so many years. But, as a glance at the Catalogue of Recent Additions in this issue will show, the Friends of Art have likewise provided notable additions, and it is with pleasure that we call attention to the steady expansion of the lists of such Friends in each succeeding *Bulletin*.

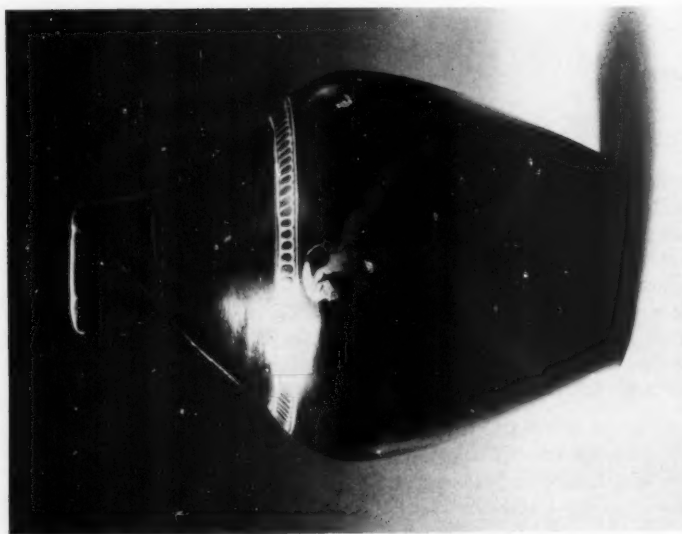
Whereas this first issue will be devoted to the alpha and omega of Western art—to a Greek vase drawing and a twentieth century painting, the Winter issue will be devoted entirely to a catalogue, fully illustrated, of the best available pieces of West African and Congo sculpture, gathered and exhibited here from private collections throughout the country. That issue will also contain an article on the subject by Dr. William Fagg, Ethnographer and Assistant Keeper, The British Museum. The Spring number will contain, it is hoped, articles on various aspects of Spanish works of art recently acquired by Oberlin College.

Charles Parkhurst
Director



1. Douris, Red Figured Pitcher, side

Oberlin



2. Douris, Red-Figured Pitcher, front

Oberlin

A Red-Figured Pitcher

By *Douris*

In March, 1955, the Allen Art Museum acquired by purchase, through the R. T. Miller fund, a charming little Greek vase (fig. 2) belonging to the early fifth century B.C. The vase, a small oinochoë or wine-pitcher only five and one-eighth inches in height,¹ is almost perfectly preserved. The upper left-hand portion of the spout has been broken and repaired leaving a crack running diagonally from the upper right corner of the lip to the left shoulder at the side and returning upward to the handle; a narrower, barely discernible crack, extends from it towards the front. Except for some loss of black glaze along the mend, on the handle and the edge of the lip, the vase is almost as it was when first made.

The oinochoë is one of the commonest of Greek vases and a great variety of forms exist. The Oberlin vase seems to be a variant of Type III,² which is characterized by a bulbous body with a continuous curve from mouth to base, a low foot and a trefoil mouth. Our vase has no foot and the handle, which was made separately by hand and attached to the body of the vase by means of a slip when leather-hard, is placed high on the upper portion (fig. 1) forming a juncture with the lower edge of the spout which is somewhat beaked.³ The division between shoulder and spout is marked by an ornamental band which terminates beneath the handle. The band consists of a somewhat carelessly drawn tongue pattern painted in black glaze against the red ground; black dots projecting from a lower border line, each dot being directly opposite an interval between two tongues, complete the pattern.

On the front of the vase (fig. 3), directly beneath this border, is depicted the single figure of a nude bearded and bald-headed satyr running at full speed from right to left, his right leg, the knee bent, extended in

¹ Acc. no. 55.11. Dimensions: Ht. 130 mm.; Width with handle: 115 mm. or $4\frac{1}{8}$ in.; Diameter at shoulder: 96 mm. or $3\frac{9}{16}$ in.; Diameter of base: 50 mm. or $1\frac{1}{16}$ in. See *AMAM Bulletin*, XII (1955), p. 113.

² Richter and Milne, *Shapes and Names of Athenian Vases*, N.Y., 1935, pp. 19 ff. figs. 118-121.

³ *Ibid.*, figs. 127, 128, and 130. Richter and Milne also illustrate examples with no foot, as in Figs. 130-132. The spout of the Oberlin vase is not exactly paralleled in any of the examples illustrated but there seems to have been considerable variation in the shapes of oinochoai.



3. Douris, Red-Figured Pitcher, detail

Oberlin

space and only the toes of his left foot resting on the ground (if the ground were indicated!). In his right hand he holds what appears to be a small flat dish, the sides of which are decorated with grapes. The left arm, which points downwards in the opposite direction, the back of the hand with spread fingers facing the spectator, not only helps him maintain a somewhat precarious equilibrium but forms a nice complementary pattern with the left leg and, with it, furnishes a frame for the curved tail. The torso, partly twisted to the left, still maintains something of archaic frontality. In addition to the tell-tale tail the satyr nature of our figure is indicated by his pointed ears, snub nose and thick lips. What hair he still possesses is neatly knotted in a small bun at the back of the neck, a hairdo often employed by satyrs.⁴ Both the back hair, which is silhouetted against a reserve line of red clay, and the stiff, pointed beard are painted with a brush in a thick black glaze in almost a solid silhouette; the hair of the tail, on the other hand, although also painted with a thick, black paint, has the strands separated against the reserved ground of red ochre.

Other technical details that might be noted are: the use of a relief line, made with a pig's bristle or pointed stick which makes an actual furrow in the black glaze of the ground, to indicate the outer contour of the figure; and the employment of a brush for interior markings, thick paint being used for major anatomical details such as the clavicle, the hip furrow and ankle bone and a thinned glaze for such minor features as the body hair and the abdominal cavity.⁵ The eyes, still frontal in a profile head, show the iris as a circle with a dot for the pupil.

These details and the extraordinary freedom with which our satyr is drawn as he runs gaily around the vase in pursuit of a fellow satyr, or perhaps of a maenad (!), not knowing that there is no one on the other side, can only belong to that period of Attic vase-painting known as the Ripe Archaic Style (circa 500 to 470 B.C.). It is characterized by a greater freedom in the rendering of the human figure than heretofore and a breaking away from archaic conventions. The search for increased naturalism, stimulated by the desire to explore "that curious country, the body of a man",⁶ which started a generation earlier (ca. 525

⁴ See, for instance, the British Museum psykter by Douris (F.R., Gr.V, i; pl. 48); Hoppin, *A Handbook of Attic Red-Figured Vases*, Cambridge, 1919, Vol. I, No. 18, p.242.

⁵ These minor markings, done with a thinned glaze, are hardly visible in the photograph.

⁶ J. D. Beazley, *Attic Red-Figured Vases in American Museums*, Cambridge, 1918, p. 27.

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B.C.) with such masters as Phintias, Euphronios and Euthymides, pioneers in the Red-figured style, leads the vase-painter to daring departures from the old profile formulae inherited from Black-figured. With better anatomical understanding and the use of foreshortening the figures become more organic, three-dimensional and lively. The bodies expand and are full of vitality and movement; they bend, turn and twist and assume more varied attitudes. And yet in this new freedom the Attic vase-painter never loses his highly developed sense of design, his vision of the geometric pattern inherited from his forbears. As form always follows function in Greek art so the painter of vases never loses sight of the fact that he is decorating a utilitarian object, a vase, and makes the design conform to the convex, curved surface of the object decorated.

Among the vase painters who apparently learned his trade in the workshop of one of these pioneers, Euphronios, was Douris to whom the Oberlin oinochoë has been attributed.⁷ Douris must have had a long and varied career as about thirty-five vases signed by him as painter, "*Doris egrapsen*" ("Douris painted it.") exist and more than two hundred have been assigned to him.⁸ That he also worked as a potter is attested to by the signature "*Doris epoiesen*" ("Douris made it."), which appears on two vases.⁹ His vases have been divided into three periods; an early phase (from ca. 500 B.C.), in which he is under the influence of the Panaitios painter; a middle (of the late '90's and '80's of the fifth century); and a late style (around 470 B.C.). The main technical differentiation made between Periods I and II occurs in the rendering of the collar-bones and of the hip-furrow. In the early group, as in two cups in Paris

⁷ By J. D. Beazley according to the information obtained from the dealer.

⁸ See Beazley, *Attic Red-Figured Vase-Painters*, Oxford, 1942, pp. 279 ff. with basic bibliography on Douris; cf. Richter, *Attic Red-Figured Vases*, New Haven, 1946, pp. 83 ff., and *idem*, *Red-Figured Vases in the Metropolitan Museum of Art*, New Haven-London, 1936, Vol. I, pp. 80 ff. The number of attributed vases varies widely. Although best known as a painter of cups Douris also used many other shapes including at least one oinochoë, a vase formerly in Rome with the love-name *Hiketes* (Beazley, *Attische Vasenmaler des Rotfigurigen Stils*, Tübingen, 1925, p. 209, no. 130, which is apparently the same as that listed as no. 115, under cups, in his *Attic R-F Vase-Painters*, p. 288.) That the shape was employed in the Dourian circle is shown by a number of oinochoai listed in the latter work, e.g. four of shape 8, mugs, in the group of the *Hiketes* Mugs (Beazley, *op. cit.*, p. 298) and three mugs and one oinochoë, shape 3, which are listed under "undetermined followers of Douris." (*Ibid.*, pp. 534 ff., nos. 30-33).

⁹ On a kantharos in Brussels (F.R., ii, pl. 74, l; Mayence, C. V.: Bruxelles, i, III, 1c, pls. 5,6) he signs as both potter and painter. On an aryballos in Athens (Beazley, *op. cit.*, p. 293, no. 210) Douris signs as potter only.

and Boston, both with the love-name Chairestratos,¹⁰ the lines of the former stop at the pit of the neck and do not recurve at the inner end while the latter appears as a single, gentle curve. In the middle group, to which the great majority of Douris vases belong including the British Museum psykter with eleven satyrs,¹¹ the clavicle becomes a hook at the inner end and the hip furrow is marked by two distinct curves instead of one.¹²

By these criteria the Oberlin satyr would belong to Douris' early style. There is no hook at the end of the clavicle, as far as can be determined, and the hip furrow is drawn in a single curve, as on a kylix in Munich (No. 2647),¹³ the exterior of which is decorated with a Bacchic scene, and on the kylix from Corneto in Boston,¹⁴ the latter definitely an early work. The juncture of the hip furrow with the inner line of the thigh and the treatment of the pudenda on both these vases resembles closely these features of our satyr. The satyrs of the London psykter, however, despite the differences in the rendering of clavicle and hip furrow, do present some parallels with our vase. The third satyr from the left, for instance, who pours wine from an oinochoë, takes much the same pose with his twisted torso and balancing arms as our figure; the bun of hair at the back of the neck is used for all the satyrs (save the one in the center who apes Dionysus) and, although larger and more loosely drawn than ours, is likewise placed against a reserve line of red; the beards and pointed ears are similar although the latter slant further forward on the Oberlin figure. The above comparisons, when taken into consideration with the general freedom of rendering of the Oberlin satyr, which contrasts with the more archaic features found in other early work of the artist, suggest that it belongs to the end of his early phase, perhaps ca. 495 B.C., which would place it about a decade and a half earlier than the brilliant British Museum vase.

Douris has been characterized as a "master of decorative elegance, a craftsman of unsurpassable technical excellence, a brilliant draughtsman

¹⁰ See Beazley, *JHS*, 39 (1919), p. 84; the Louvre cup is illustrated by Hoppin, *op. cit.*, I, No. 26, pp. 258, 59; the Boston cup from Corneto by Hartwig, *Die griechischen Meisterschalen*, pl. 21; also by Hoppin, *op. cit.*, No. 11, p. 229.

¹¹ See Note 4. This vase is also illustrated in Buschor, *Greek Vase-Painting*, London, 1921, pl. LXXIII; fig. 122, opposite p. 130.

¹² For a discussion of these differentiations see Beazley, *JHS*, 39, pp. 82 ff. and Richter, *Red-Figured Vases in Met. Mus.*, I, pp. 80 ff., who, although using Beazley's criteria modifies his groupings to some extent.

¹³ Buschor in *Jb.*, 31 (1916), pp. 74 ff., pl. III and figs. 7 and 8.

¹⁴ See Note 10.

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of the abstract linear type;¹⁵ he has also been called, in his mature style, "scrupulously neat, highly accomplished, sleek, decent and dull."¹⁶ In this particular vase the artist, whether actually *Douris* himself or an assistant, certainly shows himself an excellent decorator with no dread of empty spaces, and he certainly is not dull!

The acquisition of this little vase not only furnishes the museum with a good representative of the Ripe Archaic style of Attic vase-painting but its subject, so different from the noble, restrained depictions of gods and heroes most of us know from Greek statuary, reveals another facet of the Greek genius. The satyr on the Oberlin vase represents one of the ignoble, undignified, lively and amusing followers of *Dionysus*, the god of wine. And what could be a more appropriate decoration for a wine pitcher? The Greek not only loved noble concepts but he likewise was enamoured with life itself and with human activity of all kinds here put in the guise of mythology. This idea is well expressed by Pottier in his book on *Douris* when he writes: "Ceux qui n'aiment à se figurer l'art grec que sous un aspect grave et moralisateur doivent en prendre leur parti: l'art grec a tout connu et tout osé, les oeuvres qu'on met aux mur des écoles pour épurer l'âme et celles qui courent sous le manteau. Le même pinceau a dessiné l'émouvante image d'*Eos* et *Memnon* at cette espèce de 'kermesse' païenne."¹⁷

Edward Capps, Jr.

¹⁵ E. Pfuhl, *Masterpieces of Greek Drawing and Painting* (trs. by J. D. Beazley) N.Y., 1926, p. 51.

¹⁶ J. D. Beazley, *Attic Red-Figured Vases in American Museums*, p. 97.

¹⁷ E. Pottier, *Douris et Les Peintres de Vases Grecs*, Paris n.d., p. 87.

On the Role of the Object In Analytic Cubism

"I put all the things I like into my pictures. The things — so much the worse for them; they just have to put up with it." This remark,¹ made by Picasso in 1935 to Christian Zervos, underlines the dual nature of Picasso's relationship to objects, his dependence upon them and his subjugation of them, in terms of forms working in a painting. The remark also serves to point up the Janus-like position of cubism in the history of modern painting. Cubism looks backward in its analysis of visual reality and forward in its subjugation of visual reality toward the complete disregard of the object in "non-objective" painting. Emphasis on the latter, the revolutionary, aspect of cubism has tended to cloud the former, the traditional, aspect of cubism. The following study of a single cubist painting by Picasso was undertaken as a means of determining as precisely as possible the nature and degree of the dependence, as well as independence, of the cubist composer in his treatment of objects.

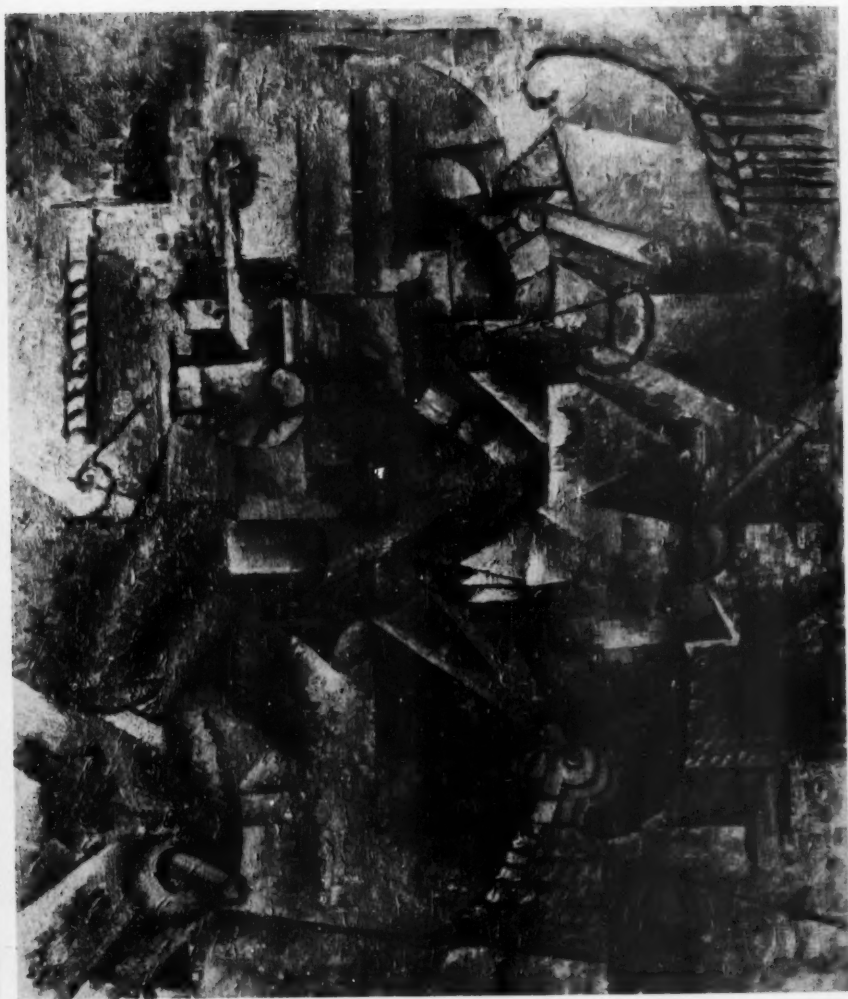
Picasso says "There is no abstract art. You must always start with something."² An attempt is made in this paper to identify some of the objects with which Picasso started in the process of painting a given cubist picture. To do so is not to minimize the role of Picasso the transformer and creator, as he forces the objects "to put up with" his use of them. On the contrary, the intent of this analysis is to discover how the forms of objects aid Picasso in creating pictorial form as he represents, modifies, and transforms objects around him which interest him, partly for themselves and their associational value for him, and partly because their forms suggest pictorial form to him.

The Glass of Absinthe (fig. 1) painted by Picasso in 1911, now in the Allen Memorial Art Museum³ at Oberlin College, is an excellent

¹ "Je mets dans mes tableaux tout ce que j'aime. Tant pis pour les choses, elles n'ont qu'à s'arranger entre elles." From Christian Zervos, "Conversation avec Picasso," *Cahiers d'Art*, 1935, vol. 10, no. 7-10, pp. 173-178. The translation used here is that given in Alfred H. Barr, Jr., *Picasso, Fifty Years of His Art*, New York, 1946, p. 272.

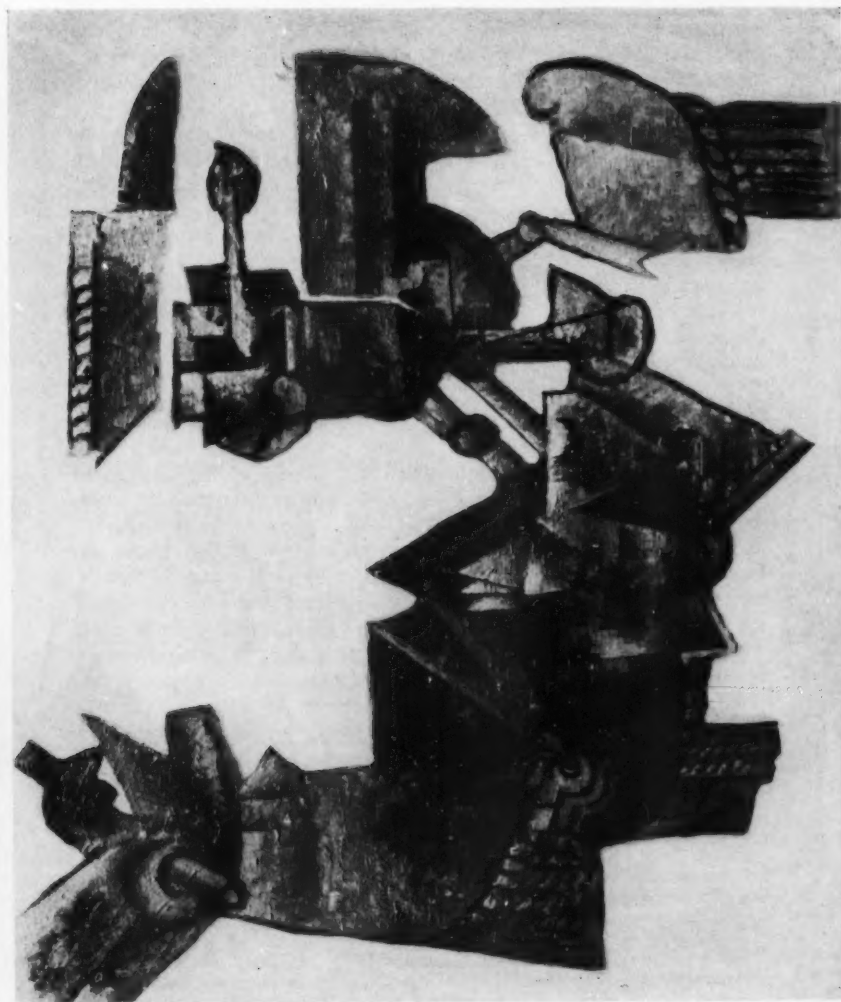
² From the same conversation with Zervos; this translation from Barr, *op. cit.*, p. 273.

³ Accession Number 47.36. Oil on canvas. 15½ x 18¾ inches. Mrs. F. F. Prentiss Fund.



1. Picasso, *The Glass of Absinthe*

Oberlin



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and characteristic example of analytic cubism, wherein objects are viewed, remembered, and conceived in several aspects and from several observation points at the same time. The object images are invaded, concealed, and enriched by overlappings, reflections, transparencies, shadows, repetitions, variations from shifting angles, rotating positions, and differences in scale, and by pure inventions. Objects emerging toward identity as objects are fragmented, overlapped, and lost. Individual planes and volumes pass freely from opacity to transparency. Forms clearly defined at certain edges are merged at other edges into a nebulous spatial location. Through this merging device, *passage*, depth becomes shallow, space shifting and ambiguous, and objects and pictorial forms are constantly brought to the surface of the picture, emphasizing its two-dimensional painted nature. The observer not entirely weaned from the renaissance tradition of the fixed, single view of objects in a mathematically measured space, and unfamiliar with Picasso's painting from 1907 to 1911, may at first find it somewhat difficult to see that the point of departure for *The Glass of Absinthe* was a group of objects on a small table covered with a fringed cloth.

In seeking to identify these objects it is helpful to disengage them somewhat from their complex relationships in the total pictorial structure. To this end several studies of *The Glass of Absinthe* have been made: diagrams, tracings, and overpaintings on photographs of the picture. In Figure 2 those forms the identity of which as objects can be clearly established, or reasonably proposed, have been isolated from the rest of the picture by painting over the unidentified areas with flat white paint. The danger in such a diagram as Figure 2 is that, by cutting certain forms arbitrarily at those places where their relationship to objects is uncertain, the subtle harmonies and modulations of the entire picture may be lost sight of. For this reason, the reader is urged to keep constantly in mind the unified whole, Figure 1, while proceeding to analyze the parts.⁴

The first object to be noted is the glass which occupies a large section of the right center of the picture. A glass, with its transparency and myriad reflections, providing the possibility of complex analysis of visual

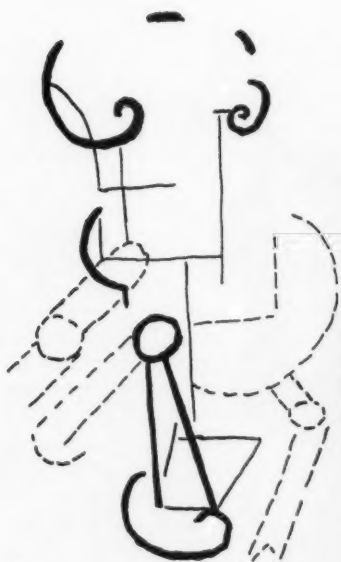
⁴ It has been called to my attention that Sidney Janis prepared an exhibition in which he presented an analysis and justification of the cubist method and identification of natural forms through photographs and graphic analyses of Picasso's *Seated Man*, of 1911, shown in the members' room of the Museum of Modern Art in connection with the Picasso show in 1939. Mr. Janis' exhibition, which unfortunately I did not have the privilege of seeing, was circulated by the Museum of Modern Art until 1943 when it was disbanded, and according to the Museum no longer exists.



3. Picasso, *Glass of Absinthe* Philadelphia Museum of Art
Gallatin Collection

appearances and suggesting innumerable modifications and inventions, was understandably a popular subject in the analytic cubist period. Readily discernible is the absinthe glass, bell-shaped and footed, with a spoon resting over the top of it. In serving absinthe, the liquor is poured into the glass, over whose rim is placed a perforated, shallow spoon (resembling somewhat a bricklayer's trowel), containing a loaf of sugar through which water is dripped into the absinthe. A spoon of this type appears in Picasso's painted bronze *Glass of Absinthe*, 1914, (fig. 3).

Picasso has not conceived and drawn the glass as a clear unbroken image; he has fragmented the image not only by the familiar means of analyzing the reflective, refractive, and transparent phenomena of glass, but more significantly and inventively by the addition of unconventional complications deriving from multiple views and form improvisations.



4.



5. Picasso, *Glass and Jar* Hermitage, Leningrad

The stem of Picasso's glass is presented in profile, slightly shifted in axis from the upper section, the bowl as a rectangle, and the opening almost directly from above with the curved rim somewhat off axis on the left. Below and to the left of the rectangular base of the bowl, is a curved cross section of it, again off axis. The sugar-loaf and spoon are shown in several aspects, the projecting handle of the spoon in both profile and frontal views.

The tracing (fig. 4) was made as a means of analyzing the process involved in Picasso's enrichment of the image and his integration of it with the total composition. Picasso viewed and formed the glass in a combination of curves, which are traced with wide lines, and angles, traced with narrower lines. The stem of the glass resembles a compass describing a circle, with the knob serving as the pivot. Picasso has not only transformed visual effects in this manner, but he has also invented forms by

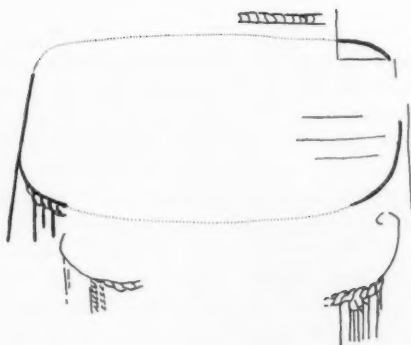
* The glass is quite possibly of the same basic shape as the one which appears in Picasso's *L'Étagère*, 1912, where it is presented in a more nearly continuous profile view. Reproduced in Christian Zervos, *Pablo Picasso*, Paris, 1932, ff., II, 310.

selecting a fragment of an object and extending it into a plane or volume analogous in shape to part of the original object, the new motif then evoking further repetitions and variations. In the tracing the broken lines indicate such inventive modulations and repetitions, suggested by the knob and stem and bowl of the glass. Thus the knob of the stem has become the cross section of a cylinder on the left which is extended back, down and toward the center of the picture. Above and slightly to the left of this new shape, recalling the stem of the original glass, appears a related form, also associated with the glass, although shifted in axis and fragmented in three sections: lower stem, knob, and upper stem. A consonant but more flatly handled shape is seen on the other side of the original stem; and above this last form are first a semi-circular area and above it a rectilinear one, repeating the basic theme of the glass. The trapezoidal shape, traced in narrow lines, at the foot of the glass constitutes a variation of the rectilinear aspect of the glass motif; and it may have been suggested by a cast shadow. The third cylindric image, to the right of the foot, may also be associated with a cigarette or the stem of a pipe, evidencing the multiple references characteristic of the cubist idiom. Looking at the complete painting (fig. 1) one sees how these inventions contribute to the entire spatial activity as they are made to move forward and back, up and down, and across by their modelling, overlapping, and diagonal directions.

In an earlier painting by Picasso, *Glass and Jar*,⁶ 1908, (fig. 5) a still fairly conventional glass stands in front of a jar, the distorted view of whose side appears in the glass. Comparing this image with the Oberlin *Glass of Absinthe* demonstrates forcefully how Picasso, in three years, moved from a relatively simple to a highly complex visual and formal analysis.

The 1911 glass, no ordinary one for serving absinthe, but now thoroughly identifiable as one of a special order, *genus Picasso*, stands on a small, round or oval table. Figure 6 represents a tracing of those elements directly associated with the table. Again, edges of areas have been traced in such a manner as to indicate the general form of the table. The wide tracings, when completed by dotted lines where the contour of Picasso's table is invaded by other forms, reveal a table top with fringed cloth hanging from it on the left. Of the narrow traced lines, the horizontals and verticals on the right are consistent with Picasso's combination of rectilinear and curvilinear aspects of a single object, as met before

⁶ Zervos, *op. cit.*, II, 87. Our illustration is from Zervos.



6.

in the glass analysis. The four horizontals on the right, which could be repetitions of the back edge of the table, and the long vertical are essential to the lively balance of tensions from left to right across the picture. The other narrow tracings in Figure 6 reveal in the lower section two more views of table edge and fringe, higher on the left and lower on the right, and differing in scale from the first view. A beautifully spaced repetition of the corded motif appears in the top right where its arbitrary inclusion creates an indispensable element in the slow movement around the table, unites the near and far, and connects the top and bottom and sides of the picture.

The fringe with looped heading appears in much the same relationship in several other pictures painted by Picasso during the spring and summer of 1911.⁷ While tracing the part played by this and other objects, one should bear in mind that the pictures have also evolved one from another. The fringed table-cloth is again present in 1912-13 pictures;⁸ but, here, in Picasso's "synthetic" cubist phase, the object undergoes a different kind of translation, being transformed into the larger, flatter planes, characteristic of this later period.⁹ A similar, if not the same, table-cloth occurs as late as 1919.¹⁰ There also appear in his paintings of this decade two chairs which are corded and fringed at the base in a motif very close to that associated with the table-cloth.¹¹ Apparently

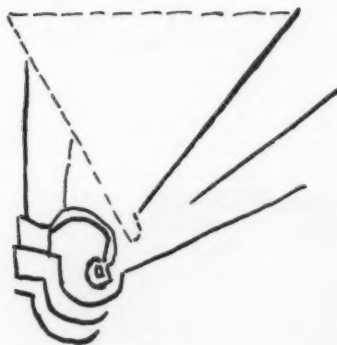
⁷ *ibid.*, II, 253,258,259,260,262,270.

⁸ *ibid.*, II, 344,349,418,757,758,759.

⁹ For a valuable analysis of synthetic cubism see Winthrop Judkins, "Toward a Reinterpretation of Cubism," *Art Bulletin*, XXX, 1948, pp. 270-278.

¹⁰ Zervos, *op. cit.*, III, 423,427.

¹¹ Zervos, *op. cit.*, II, 213,519,522,528. III, 157,287. IV, 4,114. V, 178.



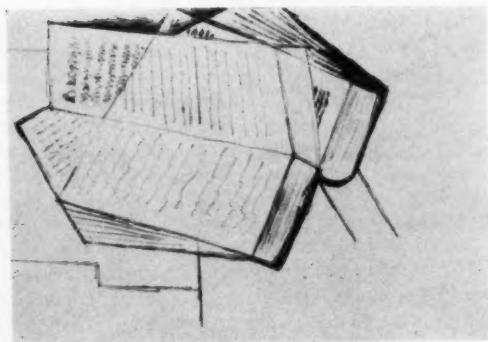
7.

the fringed pattern appealed to Picasso and he evidently enjoyed the furniture so decorated in his own home. When the Oberlin picture was painted, 1911, he had moved from the battered *bateau-lavoir* on rue Ravignan to 11 boulevard de Clichy, which must have been by contrast a startlingly sumptuous studio apartment. Fernande Olivier, who was living with Picasso at the time, has written in her memoirs a chapter called *Picasso s'embourgeoise* in which she describes the apartment and his pleasure in furnishing it. Illustrating the contrast between the old and new studios, she recalls how one of the movers said to Maurice Raynal who was helping Picasso, "These people certainly must have won the grand prize in the lottery!"¹²

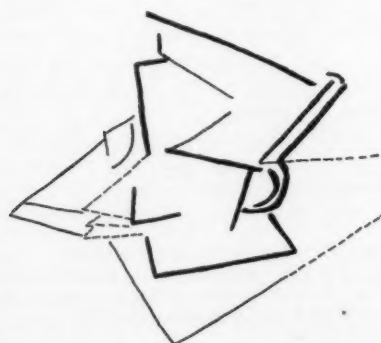
Returning to our identification of the objects as isolated in Figure 2, we can discern, on the lower left, woven in with the two views of the table, a fan. In the tracing (fig. 7) the unbroken lines disclose the base, the ring, and several sticks of an open fan.¹³ Looking downward from the

¹² Fernande Olivier, *Picasso et ses amis*, Paris, 1933 p. 168.

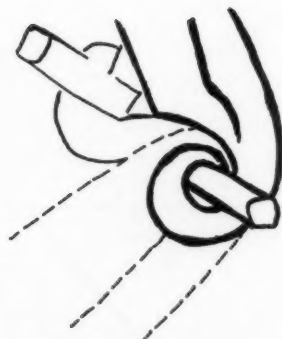
¹³ For supporting evidence of the fan identification see Picasso's *L'Éventail*, 1910, reproduced Zervos, *op. cit.*, II, 229. Looking at this painting, in which the fan is presented in a more immediately recognizable form, will make the identification of the Oberlin image clearer.



9. Picasso, Book Paris



8.



10.

top left, the fan becomes transparent, merging with the table (and becoming in the final analysis, as all the other forms, the richly varied painted surface of the canvas). Below that area this particular view of the fan is interrupted by another open fan form, superimposed on the first. The left and top edges of this second form are traced with broken lines; the right edge is left continuous, since it delineates both views. This dual reference is characteristic of the cubist idiom, wherein a single line or edge often belongs to two different aspects of the same form, as well as characterizing edges of two different forms.

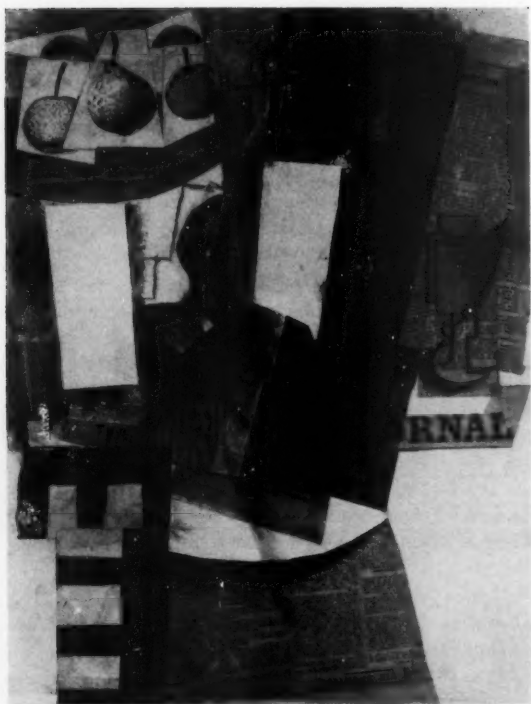
The line describing the lowest right stick of the fan also defines the boundary of the next group of planes and volumes, extending across from the fan to the foot of the glass (fig. 8). The point of departure here appears to have been a book, again several aspects being welded into a unified image. The wide tracings convey selected views of a partially opened book, the curved form on the bottom suggests the base of the spine, and the lines going out from it left and right, the binding. The outer edges of the book are fairly continuous; the central and top sections are broken by sharply edged forms associated with pages. The narrow and broken lines are related to other views of the book and pages, as well as being repetitions, extensions, and inventions as analyzed in the study of the glass.

The identification proposed here of the object as a book may seem more valid and understandable if one looks at Picasso's drawing, *Book*, reproduced (fig. 9), and if one imagines the artist's deliberate selection of certain planes and lines (all straight except for the curve of the spine).¹⁴ Multiple views and slight shifting in position of book sections helped Picasso create in the painting a complex organization of forms, any one of which moves easily from angular to semi-circular, from stereometric to flat, from opaque to transparent, and from cylindric to cubic. This form activity and ambiguity are interwoven with a space activity and ambiguity so that any single solid or plane is located in some places in front of and in others behind neighboring ones.¹⁵

The spiral form on the top left is the last for which a possible iden-

¹⁴ Although this drawing, dated 1915 by Zervos, *op. cit.*, II, 872, is considerably later than the Oberlin painting, its inclusion is intended only to clarify the relationship to book, not the difference between analytic and synthetic cubism, which interesting question is irrelevant to this essay. Our illustration is from Zervos.

¹⁵ Compare another Picasso of the same date as *The Glass of Absinthe*, spring 1911, called *Palette, Brushes, Book by Victor Hugo*, reproduced Zervos, *op. cit.*, II, 260. In this work Picasso's analysis of the book is no doubt more immediately recognizable, although possibly less refined than in the Oberlin painting.



11. Picasso, *The Violin*

Philadelphia Museum of Art,
Gallatin Collection

tification is proposed. It may be associated with the scroll of a violin; in the tracing (fig. 10) the wide lines can be read as the neck and scroll, with a cylindric projection at the center of the volute. This spiral also serves as the scroll of another violin view, indicated by broken lines. The narrow lines in the tracing correspond to the scroll seen from the other side; this opening out of a form into a double image occurs often in Picasso's construction. In the collage *The Violin* (fig. 11), the violin scroll, again with cylindric projection from the core of the spiral, is spread out so that both sides are simultaneously visible, although the views are not reversed as they are in the Oberlin picture. Note also in Figure 11 the semi-circular shape at the top of the finger-board, apparently its cross section. In *The Glass of Absinthe* (fig. 1) a similar circle

segment appears to the right of the double scroll. If the interpretation of it as the cross section of the finger-board is acceptable, then, in the Oberlin painting, the two diagonals extending from the segment toward the glass might be identified as two views of a finger-board, with its cross section dislocated in position, a characteristic cubist compositional device. The segment, finger-board, and scroll appear again in another painting, *The Violin*,¹⁶ 1912, where there can be no question of their identification. This evidence, while significant, is hardly conclusive and the reading of the image in the Oberlin picture as violin parts remains a reasonable, but only tentative, identification. It is also possible that this spiral form could have derived from the volute decoration on a chair or sofa arm;¹⁷ and it has further been suggested that the object in question may have been a household fixture, such as a curtain tie-back or skylight regulator. It is interesting to note that photographs and drawings of Picasso's studios¹⁸ often reveal musical instruments hung on the wall or placed on sofas; thus it is conceivable that the detail of a violin could have fallen within his vision, particularly in the light of the cubist freedom to select and modify from multiple, not single, observations. The scroll motif is essentially related in character to several other shapes in the picture: the flaring rim of the glass and its curved foot, the extended curve of the table lower right, the spine of the book, the base and ring of the fan, and an unidentified configuration in the top center which, somewhat resembling Picasso's image of a pipe in other pictures,¹⁹ is of considerable importance in the pictorial play of theme and variation.

Through this study of *The Glass of Absinthe* we have seen that the point of departure for the painting was an arrangement of objects on a table; to this extent the picture is an ordinary still life. The most

¹⁶ Reproduced in Zervos, *op. cit.*, II, 342. See also 321, *La Bouteille de Marc (Ma Jolie)*, 1912, in which occurs a passage remarkably similar to the double scroll in the Oberlin painting.

¹⁷ Miss Alice B. Toklas suggested (in correspondence) that certain of the picture's forms might be associated with a purple velvet sofa in Picasso's home at that time. This sofa is also mentioned by Fernande Olivier and it appears in a Zervos photograph of Picasso's studio at 11 boulevard de Clichy, published in *Cahiers d'Art*, vol. 25, II, 1950, p. 280.

¹⁸ Zervos photographs in his "Oeuvres et images inédites de la jeunesse de Picasso," *Cahiers d'Art*, vol. 25, II, 1950. See pages 280, 281. Picasso drawings: *The dining room of the artist, rue la Boétie*, Zervos, *op. cit.*, III, 380 (room also contains two small round tables); *The drawing-room of the artist, rue la Boétie*, *ibid.*, 427 (contains also small table with fringe); *The studio of the artist, rue la Boétie*, Zervos, *op. cit.*, IV, 78.

¹⁹ See particularly *Allumettes, pipe, verre*, 1911, Zervos, *op. cit.*, II, 284.



11. Picasso, *The Violin* Philadelphia Museum of Art,
Gallatin Collection

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²¹ See particularly *Allumettes, pipe, verre*, 1911, Zervos, *op. cit.*, II, 284.

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extraordinary feature of this ordinary still life is not the fact that Picasso combined multiple and fragmented views of objects in an ambiguous space, but the fact that Picasso synthesized his multiple observations, modifications, and inventions into a masterful, firmly integrated work of art.

Although we have been primarily concerned with forms and their intricate relationships, one should not underestimate the handling of color in *The Glass of Absinthe* as a unifying element of major importance. Characteristic of this period, the palette is muted: black, grey, earth yellow (yellow ocher or raw sienna), red brown earth (probably burnt sienna), and beige (raw or burnt sienna). The warm earth colors in their application and delicate modifications lend a dusted gold effect to the painting. Color, as well as form, is intricately interwoven and it begins "to live its own life"²⁰ (albeit a subdued one) as a partially independent pictorial instrument. While value is used to model forms to a certain extent, it cannot be said that color is used to describe objects; the integrity of local hues is disregarded in the non-representational selection and adjustment of tones for pictorial reasons.

To analyze the subtle and arbitrary color changes with black and white reproductions is obviously impossible, as the following example will testify. The table top on the left is primarily warm grey, but it is abruptly split by a band of the most positive yellow in the picture cutting across the vertical sticks of the fan. This change of hue is not perceptible in the black and white reproductions because the value is kept constant in the lower section of the table top. The reader able to refer to the original painting or to others of the same period, as the well-known *Ma Jolie* in the Museum of Modern Art, is asked not to accept too readily the frequently held view that color is of minor consequence in analytic cubist painting. Admittedly the hues are subdued and the range limited, but within this restrained and disciplined handling, their placement and modifications are subtly harmonious and attest to Picasso's growing control of color as well as form in 1911, the high point of analytic cubism.

Likewise significant as unifying elements in the painting's design are the brush work and the texture of the paint surface. Irregular and

²⁰ Picasso in a statement first published in *The Arts*, III, 1923, pp. 314-329, "Picasso Speaks." "Many think that cubism is an art of transition, an experiment which is to bring ulterior results. Those who think that way have not understood it. Cubism is not either a seed or a foetus, but an art dealing primarily with forms, and when a form is realized it is there to live its own life." p. 323.

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roughly textured areas contrast with and complement carefully patterned areas wherein the parallel strokes follow and implement the horizontal, vertical or diagonal directions of forms. The stroke patterning is not so consistent as Cézanne's and not so varied as Monet's, but falls somewhere between the two and is definitely related to both, as a deliberate instrument of design, and as a reminder that "the painting is the thing."

Throughout this analysis of *The Glass of Absinthe* we have seen that the artist has made no effort to conceal, but rather to reveal, the process from representation to transformation, from imitation to creation. We have discovered that some of the picture's forms can be identified quite clearly as deriving from actual objects, some of them are less closely related to objects, and some are more nearly pure inventions. We have found that to identify all of the forms in this painting, or even to place every form absolutely into one of the three above categories, is impossible because of the very nature of cubism wherein a deliberate ambiguity between "real" and "invented" is one of the basic and most captivating qualities. The real is interwoven with and concealed in the invented because the cubist creator insists that a painting be regarded as an object in itself, which has its own "reality." However, the picture's reality is composed of multiple associations with other realities, objects, and ideas which have been amalgamated into it. This is the firm lesson of cubism, and the basis of its interpretation as both traditional and revolutionary.

Ellen Johnson

Announcements

Baldwin Seminar

Dr. Rhys Carpenter, Emeritus Professor of Bryn Mawr College, conducted the first Baldwin Seminar of the 1955-1956 series on *The Evolution of Form in Sculpture*. He gave two public lectures: *Visual Apprehension and Pictorial Form* on October 27 and *The Evolution of Sculptural Form* on November 3.

The second seminar of the present series will be presented by Dr. William Fagg, Assistant Keeper in the Department of Ethnography at the British Museum on the subject of African art. On this occasion the museum will hold a loan exhibition of fine and little known African sculpture from private collections. The Winter issue of the *Bulletin* will publish an article on African art by Dr. Fagg and will catalogue and illustrate each object in the exhibition for permanent reference and record.

Oberlin Friends of Art

At a tea for members of the Friends of Art on November 10 Professor Paul B. Arnold gave a gallery talk on the print exhibition, "Graphic Outlook 1955", lent by The Contemporaries, New York. Future plans include an acquisition party in January, a preview of the African exhibition in early February, and a film program in the spring. Announcements of these events will be sent at a later date.

Oberlin Archaeological Society

The first lecture for 1955-56 under the auspices of the Oberlin Archaeological Society was "Ani, the Medieval Capital of Armenia" by Sirarpie Der Nersessian, Professor of Byzantine Art and Archaeology, Harvard University, Dumbarton Oaks.

On December 8, 1955, Professor Immanuel Ben-Dor of the Harvard Divinity School will give two lectures: "The Excavation of a Phoenician

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Cemetery at Biblical Achzib," at 4:30 p.m. and "Archaeology in Israel since the Establishment of the State of Israel" at 8:30 p.m. in the Art Building Auditorium. These lectures are sponsored by the Haskell Lectureship as well as the Oberlin Archaeological Society. The public is invited.

Professor Herbert May is President-Secretary of the Society for 1955-56.

Fall and Winter Exhibitions

September 24 - October 24

*Eleven Paintings and Drawings from the Solomon R. Guggenheim Museum

October 27 - November 14

Graphic Outlook 1955

Lent by The Contemporaries, New York

November 18 - December 17

The Story of Christ in Art

January 4 - 24

Art from the University of Michigan Collection

February 6 - March 6

African Art from Private Collections

February 1 - 22

Creative Jewelry

Lent by the American Federation of Art

* This collection from the Guggenheim Museum, exhibited as a group from September 24 to October 24, is on loan to the museum for six months.

Attendance

Attendance from September 1954 to September 1955 was approximately 22,000. For the first time the museum was officially opened for summer visitors. Total attendance for the months of July and August was 2,059.

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Intermuseum Laboratory

Chief Conservator Richard D. Buck made an important contribution to the report of the ICOM Commission for the Care of Paintings, which has just been published in the UNESCO technical journal, *Museum*, under the general title, "The Care of Wood Panels."

In the laboratory, physical improvements have been made by the addition of a model storage area for works of art and by office and technical analytical areas which free the general work space for occupancy by additional staff.

Miss Anne Clapp has joined the laboratory staff in the capacity of Assistant Conservator for three months. Formerly of the Department of Conservation, the Fogg Museum, Harvard University, she has recently held a post at the Institute of Jamaica at Kingston, to which she was appointed to help with the control of mold in archival material.

Staff and Faculty Notes

During the past summer *Paul Arnold* completed requirements for his M.F.A. degree at the University of Minnesota. He received first prize in graphics for all Ohio at the Canton Art Institute Fall Exhibition with a color etching *Pheasant* (1955); his *Four Beasts* was included in the same show. He is represented with a color etching, *Frog*, in the circulating exhibition "Graphic Outlook 1955," from The Contemporaries Gallery in New York. The exhibition is now at Oberlin.

Walton Battershall has been appointed to teach painting and drawing this year. Previously, Mr. Battershall was an Assistant Professor at Miami University, Oxford, Ohio. A graduate of Yale University, he received an M.F.A. at the University of Pennsylvania, and studied later at the Pennsylvania Academy, and at the Barnes Foundation in Merion, Pa.

Irving Marcus has been appointed for one year to teach courses in painting, design, and sculpture. Marcus comes from the State University of Iowa and the University of Minnesota. He has recently had a painting accepted for the Minneapolis Institute of Arts' Fortieth Annual Local Artists Exhibition. From June 4 to July 4, 1955, he had a one-man

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show at the Westgate Gallery in Minneapolis. He has also exhibited at the Philadelphia Print Club, and currently is represented in an exhibition at the Walker Art Center Sales and Rental Gallery.

Ellen Johnson is on sabbatical leave doing research in American painting. On November 10th, she gave a lecture in connection with the "Design in Scandanavia" exhibition at the William Rockhill Nelson Gallery of Art in Kansas City.

Chu-Tsing Li has joined the faculty of Oberlin to teach Far Eastern Art and Western Baroque art. For the past several years he has been associated with the State University of Iowa as assistant and later as instructor. He received a Ph.D. degree from that university last June with a dissertation on "The Five Senses in Art: an Analysis of its Development in Northern Europe." Born in China, he received his B.A. from the University of Nanking and his M.A. in English Literature also from the State University of Iowa.

Chloe Hamilton, curator of the Allen Art Museum, is teaching the department seminar, "Introduction to Museum Work", the first semester during the absence of Miss Johnson.

On October 19th *Charles Parkhurst* in collaboration with the Italian modernist, Afro, and the noted American sculptress, Mary Callery, selected and judged the Fortieth Annual Local Artists Exhibition of Minneapolis and St. Paul, sponsored by the Minneapolis Institute of Art.

Margaret Schauffler, on sabbatical leave in Japan until February, is studying the techniques of pictorial art of that country.

On November 4th, *Wolfgang Stechow* lectured at the Art Institute of Chicago on "French Master Drawings of the 16th and 17th Centuries" in connection with the exhibition of "French Drawings—Masterpieces from Seven Centuries," brought to this country from abroad.

Forbes Whiteside is in Spain for the year, painting and studying the work of Spanish artists.

Robert Reiff has taken a position teaching art at St. Cloud State Teachers College, St. Cloud, Minnesota. Mr. Reiff formerly taught Far Eastern art at Oberlin and studio courses in drawing, sculpture, and painting.

Loans to Museums and Institutions

Spanish Baldachin, 16th century, and
Florentine Pluviale, late 15th century

To the William Rockhill Nelson Gallery of Art, Kansas City
Exhibition: "Exhibition of Ecclesiastical Art", December 1, 1954-
January 30, 1955

Paul Brill, *Landscape*

To the Fogg Art Museum, Cambridge
Exhibition: "Landscape: Massys to Corot", May 6 - June 3, 1955.
Cat. no. 1.

Georges Braque, *La Guitare Bleue*

To the San Francisco Museum of Art
Exhibition: "Art in the 20th Century", June 17 - July 10, 1955.

Barthel Bruyn the Elder, *Portrait of a Lady*

To the Wallraf-Richartz Museum, Cologne, Germany
Exhibition: "Barthel Bruyn, 1493-1555", June - August, 1955.
Cat. no. 115, repr.

Giuseppe Bazzani, *Death of Sapphira*, and
Hendrick Terbrugghen, *Saint Sebastian*

To the Department of Art, University of Illinois
Exhibition: "Great Traditions in Painting from Midwestern
Collections", October 23 - November 27, 1955. Cat. nos.
2 and 34, repr.

J. M. W. Turner, *View of Venice*

To the John Herron Art Institute, Indianapolis
Exhibition: "Turner in America", November 12 - December 24,
1955. Cat. no. 44, repr.

Catalogue Of Recent Additions

PAINTINGS

- Alexej Jawlensky, Russian, 1867-1941. *Portrait of Madame Sakaroff*, 1908/9. Signed "A. Jawlensky" lower right.
Oil on cardboard, 21 x 19¼ in.
R. T. Miller, Jr. Fund (55.23)
- Spanish, 16th century. *The Last Supper*.
Oil on panel, 57¾ x 65½ in.
Gift of Mrs. Garrish Milliken (55.27)

DRAWINGS

- Henri Matisse, French, 1869-1954. *Femme aux Anémones*. Signed and dated "Henri Matisse 4/44" lower right.
Pen and ink, 365 mm. x 518 mm.
R. T. Miller, Jr. Fund (55.24)
- German, 15th century. *Head of a Saint*.
Pen and ink with watercolor, 208 mm. x 149 mm.
R. T. Miller, Jr. Fund (55.30)
- Pablo Picasso, Spanish, 1881 - . *Women and Child by the Sea*, 1920. Zervos sup. no. 1386.
Pencil, 273 mm. x 425 mm.
R. T. Miller, Jr. Fund (55.31)

PRINTS

- Antonio M. Zanetti, Italian, 1680-1757. *St. John the Baptist*, 1723. B. 17.
Chiaroscuro woodcut, 6¾ x 4¼ in.
Gift of Richard H. Zinser (55.12)

- Antonio M. Zanetti, Italian, 1680-1757. *St. Andrew*. B. 11 (?)
Chiaroscuro woodcut, 6¾ x 3½ in.
Gift of Richard H. Zinser (55.13)

- Antonio M. Zanetti, Italian, 1680-1757. *Aeneas rescuing Anchises*, 1723. B. 35.
Chiaroscuro woodcut, 10¼ x 6 in.
Gift of Richard H. Zinser (55.14)

- Ernst Ludwig Kirchner, German, 1880-1938. *Before the People*, from "Man and Wife" cycle. Signed and dated "E L Kirchner 1900" lower right. Schiefler 67.
Woodcut, 7¼ x 7¼ in.
Mrs. F. F. Prentiss Fund (55.18)

- Ernst Ludwig Kirchner, German, 1880-1938. *Union*, from "Man and Wife" cycle. Signed and dated "E L Kirchner 1900" lower right. Schiefler 64.
Woodcut, 8 x 8 in.
Mrs. F. F. Prentiss Fund (55.19)

- Henri de Toulouse-Lautrec, French, 1864-1901. *Mlle. Lender en buste*, 1895/96. Third state, from deluxe edition of *Pan. Delteil 102*. Lithograph in eight colors, 12¼ x 9¾ in.
Friends of Art Fund (55.21)

SCULPTURE

- Ernst Ludwig Kirchner, German, 1880-1938. *Eve*, 1919.
Wood, 38 in. high.
R. T. Miller, Jr. Fund (55.29)

BULLETIN

Auguste Rodin, French, 1840-1917.
Prodigal Son, 1889.

Bronze, 5 $\frac{1}{4}$ in. high.

R. T. Miller, Jr. Fund (55.32)

Edgar Degas, French, 1834-1917.
Dancer at Rest, Hands on Hips,
1882-95. R. XXI.

Bronze, 15 in. high.

Mrs. F. F. Prentiss Fund (55.33)

Charles Despiau, French, 1874-1946.
L'Américaine, 1927.

Bronze, 14 $\frac{3}{4}$ in. high

R. T. Miller, Jr. Fund (55.34)

Pablo Picasso, Spanish, 1881 - .
Fernande, 1905.

Bronze, 14 $\frac{1}{4}$ in. high

Mrs. F. F. Prentiss Fund (55.35)

African, Northern Ivory Coast. *Helmet Mask*. Senufo tribe.

Wood, 14 $\frac{1}{2}$ x 34 $\frac{1}{4}$ in.

R. T. Miller, Jr. Fund (55.36)

African, Belgian Congo. *Mask*.
Bapende tribe.

Wood, 12 x 8 $\frac{1}{2}$ in.

R. T. Miller, Jr. Fund (55.37)

African, Poro Society, Eastern Liberia. *Mask*. Dan tribe.

Wood and brass, 10 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in.

Mrs. F. F. Prentiss Fund (55.43)

African (Benin), 17th century. *Leopard girdle mask*.

Bronze, 8 $\frac{1}{4}$ x 5 $\frac{1}{16}$ x 3 in.

Friends of Art Fund (55.22)

RUBBINGS

Chinese, later Han Dynasty, I-II century A.D.

Ink on paper.

Mrs. F. F. Prentiss Fund (55.41.1-98)

POTTERY

Iranian, Siyalk, ca. 1000 B.C. *Spouted Pot*. Undecorated.

Clay, H. 5 $\frac{1}{2}$ in. Diam. 11 $\frac{1}{4}$ in.

Gift of Mr. and Mrs. William R. Keyser (55.26)

GLASS

Lalique, French, early 20th century.
Five footed tumblers.

Crystal. H. 4 $\frac{1}{2}$ in. Diam. 2 $\frac{1}{2}$ in.

Gift of Mr. and Mrs. John Frazer (55.20a-e)

BRONZES

Chinese, late Chou Dynasty, IV-III century B.C. *Finial*.

Bronze and gold. L. 6 $\frac{1}{2}$ in. Diam. 1 $\frac{3}{16}$ in.

R. T. Miller, Jr. Fund (55.15)

Chinese, late Chou Dynasty, IV-III century B.C. *Finial*.

Bronze and gold. L. 5 $\frac{1}{2}$ in. Diam. 1 $\frac{3}{16}$ in.

R. T. Miller, Jr. Fund (55.16)

Recent donations to the Helen Ward Memorial Collection include textiles and costumes from Mr. and Mrs. Alfred C. Schlesinger, Miss Marie Truslow, Mrs. George Johnson, Mrs. C. L. Storey, Mrs. Sheldon Rieley, Mrs. Katherine B. Spencer, and Mrs. Margaret A. McGarr.

MUSEUM CALENDAR, FALL - WINTER, 1955 - 1956

	GALLERY I	GALLERY II	GALLERY III	PRINT ROOM	COURT	HELEN WARD MEMORIAL ROOM	OTHER
NOVEMBER	Paintings, 14th to 18th Centuries (Permanent Collection)	Graphic Outlook 1955 (Loan Exhibition)	Paintings, 19th and 20th Centuries (Permanent Collection and S.R. Guggenheim Museum Loan)	Swift Collection of American Pattern Glass Goblets —— Master Drawings	Sculpture (Permanent Collection)	Oriental Rugs from the Charles M. Hall Collection	Drawings from the S. R. Guggenheim Museum Loan (Gallery IV)
DECEMBER	"	The Story of Christ in Art (Permanent Collection)	"	"	"	"	"
JANUARY	"	Art from the University of Michigan Collection (Loan Exhibition)	"	Friends of Art Acquisition Show (Loan Exhibition)	"	"	"
FEBRUARY	"	Creative Jewelry (Loan Exhibition)	"	Swift Collection	African Art from Private Collections (Loan Exhibition)	Textiles from Africa (Loan Exhibition)	"

STAFF OF THE MUSEUM

Charles P. Parkhurst, Director
Clarence Ward, Director Emeritus
Chloe Hamilton, Curator
Mrs. Hazel B. King, Curator Emeritus
Frances Fall Pelham-Keller, Librarian
Betty Ink, Assistant to the Director

Eleanor Zerby, Assistant to the Curator
Delbert Spurlock, Building Superintendent and Head Custodian
Robert Williams, Custodian
Edwin Napp, Technical Assistant
Maurice Morey, Custodian

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Walton F. Battershall
Edward Capps, Jr.
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Irving E. Marcus

Eva M. Oakes, Emeritus
Charles P. Parkhurst, Head
Margaret R. Schaffler (on leave)
Wolfgang Stechow
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PUBLICATIONS

The *Bulletin* (illustrated),
color reproductions,
photographs and postcards
are on sale at the Museum.

MUSEUM HOURS

School Year:

Monday through Friday
1:30 - 5:00 , 7:00 - 9:00 P. M.
Saturday 2:00 - 4:00 P. M.
Sunday 2:00 - 6:00 P. M.

Summer:

Monday through Friday
10:00 to 12:00 A. M.;
2:00 to 4:00 P. M. (apply at side gate)
Saturday 2:00 - 4:00 P. M.
7:00 - 9:00 P. M.
Sunday 2:00 - 6:00 P. M.

Friends of the Museum

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